

SOUND TRACK!

THE COLLECTOR'S QUARTERLY

Vol. 6/No. 21
March 1987

Interviews

Anton G. Abril

John
W. Waxman

Nino Rota
Filmography/Discography

Sevilla
Film Music
Convention

MASTERS FILM MUSIC:
First Results



Franz Waxman
in 1961

LETTERS

Dave Schechter,
North Olmsted, Ohio:

Regarding your Masters Film Music poll, I have a complaint about your choices: although Jerry Goldsmith is one of my favorite composers, he is very well represented on record already. What happened to some of the classic scores of Rozsa, Herrmann, Friedhofer, Salter, Raksin, Waxman, and others? I guess the ultimate problem is that there are just too many good scores that have gone unrecorded.

The Editor replies:

As far as I'm concerned (and depending upon the number of scores eventually recorded from this first poll) we can print a similar list each year, adding new titles that didn't make it the first few times. As far as I know, this is the first time film soundtrack marketing research has been done on this scale; bearing a few recent fiascos in mind (regarding titles and list prices) I hope this will encourage other labels to do the same thing.

Phil Bambach, Penshurst, Australia:

The scores for some of the films listed in your Masters Film Music poll are short, e.g. RAGGEDY MAN, MAGIC, TORA! TORA! TORA!, so a compilation LP (or a double album) might be better. The same could be said for some of Goldsmith's TV scores, and documentaries -- perhaps even suites from these scores would be more appropriate. I noticed that you omitted James Horner's TV work, e.g. THE SURVIVORS. These are also possibilities for an album. Or Brian May's CLOAK AND DAGGER plus FROG DREAMING (an Australian TV movie); both films starred the child star of E.T. so that is another "double". I hope you keep this idea in mind.

André Bothma, Johannesburg, South Africa:

I do think it's time your critics stopped bitching James horner and accusing him of plagiarising other composers -- either contemporary or classical. What does it matter if he's been inspired by Goldsmith or Beethoven? The composite result is stunning nad his command of the orchestral coloring superb. Besides, few film music devotees would object to a Goldsmith clone.

Conrad P. Felber, Thunder Bay, Canada:

About the Masters Film Music poll... I was curious as to why Michael Kamen's THE DEAD ZONE was not included in the first section. I know for a fact that this score in particular is frequently mentioned in letters to record companies and in polls such as this one. Perhaps you believe the score is either too sparse or belongs to a film which too few people have seen, which is probably why Mr. Kamen's name appears in the lower section. If this is indeed your belief, then I have what I think is a pretty good idea: if, to have DEAD ZONE appear on album at all, and it must be on a collection album, then I would recommend it take one side of a double-header LP, with the equally sparse but very imaginative and involving CLJJO score by Charles Bernstein on the other side. This would therefore be (ta daa!) a full Stephen King movie soundtrack record, as both CLJJO and DEAD ZONE were based on original Stephen King novels.

So far, only 8 people have mentioned DEAD ZONE in the second section of the MFM poll. Wherever those other fans live, they do not seem to read Soundtrack! - LVDV

Mark McKenzie, San Pedro, California, USA:

I enjoy your magazine, especially the interviews and filmographies. I was very disappointed with the last issue featuring Maurice Jarre and Ennio Morricone, etc -- almost completely photos of some silly party. Who cares? Stick to fewer pictures and more meaty content.

Robert Townson, Whitby, Canada:

Regarding the confusion over the "eight" tracks on side one of THE FINAL CONFLICT: there are indeed only seven as listed on the album jacket and the label. As you listen to the second track, "The Ambassador", please note a pause in the music prior to Goldsmith entering the more intensive chanting. On the vinyl this appears as two separate tracks; however, by listening to the album or by comparing the track timings to the size of the bands, it is easy to see which track is causing the confusion and why.

MASTERS FILM MUSIC: A progress report

Every day questionnaire forms keep trickling in about the Masters Film Music poll that we held in the December SOUNDTRACK! issue. At the time this issue goes to press (February 10), we have received a grand total of 233 replies. To whet your appetite, here is a short list of the Ten Scores

Most Wanted On Record:

Kings of the Sun (72 votes), 2001 (71), Tora Tora Tora (70), Bridge at Remagen (64), Night Crossing (64), Baby (59), Journey to the Centre of the Earth (53), The Challenge (52), The Poseidon Adventure (52), Magic (47).

The complete list will be published in the June issue. If you have not sent in the questionnaire, there is still time to do so, and perhaps influence the listing reproduced above, in case you do not agree with the titles chosen by our readers so far. Cut-off date is March 30, 1987.

SOUNDTRACK!

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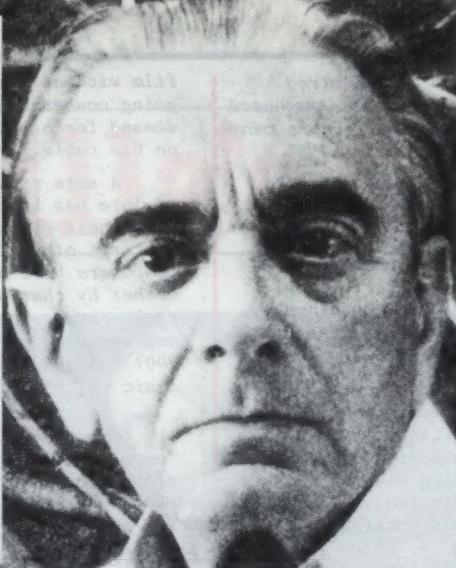
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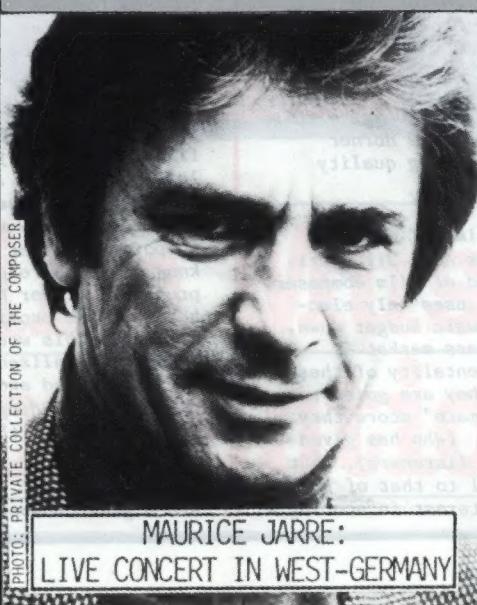
PHOTO: COPYRIGHT MIKLOS ROZSA, COLLECTION: CHRISTOPHER PALMER



MIKLOS ROZSA-CONCERT IN LONDON

A Miklos Rozsa concert will take place at the Royal Festival Hall on 19 May at 7.30 pm. The guest conductors will include Jerry Goldsmith, Elmer Bernstein and John Scott. The programme will contain music from BEN HUR, EL CID, KING OF KINGS, YOUNG BESS (Fantasy for Organ and Brass), THE THIEF OF BAGDAD, SPELLBOUND Concerto, LADY HAMILTON and THE NAKED CITY. The concert is planned as a gala event to honor the eightieth birthday of Dr. Rozsa; it is hoped that Miklos Rozsa will be able to attend. The Box-Office opens on Tuesday 7 April. (Box-Office, Royal Festival Hall, London SE1 8XX). Tel. 01-928 3191. For credit card bookings: 01-928 8800.

Maurice Jarre will conduct a film music concert on 1 May, at the Robert Schumann Theatre in Düsseldorf (West-Germany). His music will be performed by the Westphalian Symphony Orchestra.



MAURICE JARRE: LIVE CONCERT IN WEST-GERMANY

PHOTO: PRIVATE COLLECTION OF THE COMPOSER

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Cover photo:
Franz Waxman after he won
the Foreign Correspondents
Award in 1951 for the Best
Score of the Year for George
Steven's A PLACE IN THE SUN
Courtesy J.W.Waxman

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Although we continually hear from people mired in the past that film scores aren't what they used to be, they aren't! 1986 brought collectors many fine albums, but very few of these were new 1986 film releases. The increase in volume of compact disc releases was also a welcome trend with many classic and contemporary scores finding new life in the new digital audio format. However, the year of 1986 left a bitter aftertaste in that there were no scores that stood out as being particularly excellent (since the version of *LEGEND* that contained Jerry Goldsmith's score was released in Europe in 1985).

Alex North, the best film composer alive when he works, does very few films. This isn't because he's slowing down by virtue of getting old, it's because he refuses to accept film assignments with excessive violence or sex, something that is almost a prerequisite for a Hollywood film today. North regrets leaving Europe, and this is understandable for a man of his dramatic ability -- we're lucky that he still has an interest in functional music. He seems to work in films now almost exclusively with director John Huston, an indication that films also aren't what they used to be! (though it's true that there were many fine movies released in 1986).

John Williams now works in film as often as North, though of late he has done some television work (*AMAZING STORIES*, *NBC News Theme*). However Williams' lack of scores is due to his hectic schedule as the most visible and popular of

film without synthesizers. Silvestri is a composer going nowhere fast, but as long as there is a demand for his type, he will continue to put food on his table.

A sore spot in the Hollywood music community of late has been the number of scores rejected from their respective films. Throughout the entire history of movie music, film scores by major composers have been "thrown out" and replaced either by the work of a colleague or by a pop or rock score. The most notable incident of such an act was the deletion of Alex North's score for *2001 - A SPACE ODYSSEY* in favor of the classical music which was used to temp-track the film.

Over the last few years, however, this "occasional mishap" has reached almost epidemic proportions. To be fair, one must understand that when a composer is commissioned to write a score for a particular film and is not able to compose a work that the director is satisfied with, then he certainly has the right to try again with someone else. After all, it is his movie. However, this legitimate reason seems almost never to be the actual case. In almost every situation where a score has been rejected recently it is due to either idiocy, ignorance or just plain confusion on the part of the film maker. The most talked about case of late has certainly been the replacement of Jerry Goldsmith's *LEGEND* score with music by *Tangerine Dream*. This certainly is the most unfounded of such acts since the North incident of 1968. There is simply no acceptable reason which could be offered by Ridley Scott and all the powers-that-be who presided over this decision which could explain such a deed. The expulsion of such a major score from its film is nothing less than disgusting.

Similarly, the scoring of a Walt Disney nature adventure film is not an assignment which calls for any new groundbreaking approach. What is needed is some nice *Americana* flavored music in the Aaron

FILM MUSIC 1986

Robert Townson and Kevin Muhall

contemporary film composers, and the demands placed on him as conductor of the Boston Pops. Jerry Goldsmith and Elmer Bernstein have been typically active, but have problems either being offered or selecting quality films -- Bernstein seems relegated to scoring comedies only outside of the occasional drama (*MARIE WARD*). Despite this regrettable trend, composers like James Horner don't seem to have any problems finding quality assignments.

Another composer who found himself working often and on major assignments was Alan Silvestri. Silvestri represents the new breed of film composer, the type that is hired because he uses only electronics and therefore keeps the music budget down, in addition to appealing to the mass market audience. This seems to be the mentality of these producers -- they feel that if they are going to have what we would call a "legitimate" score they should hire someone like Vangelis (who has given up on film, to the benefit of all listeners). but the mentality of Silvestri is equal to that of the producers: he honestly has no interest in scoring a

A STATE OF

Copland vein. That is what Elmer Bernstein delivered in 1985 for *THE JOURNEY OF NATTY GANN* and had rejected: Enter James Horner and what did we end up with... some nice *Americana* flavored music in the Aaron Copland vein. What a great idea it was to have this picture re-scored!

The most recent score to be separated from its film is John Barry's from *THE GOLDEN CHILD*. Now let's be honest... when you hire John Barry for a film score he does not come in and start slinging surprises or new startling approaches. This is just to point out that when you hire Barry you pretty well know what you're going to get. So where was the problem? Either Barry was hired arbitrarily on the basis of his prominent credentials by people who knew nothing of his work, or somewhere along the line the producers realized that the film was not as good as they had hoped and decided to try to popularize the film by adding pop music. Michel Colombier was the new man for the job. I guess Harold Faltermeyer was busy.

What all of this really shows is that there are a great number of film makers that are simply

ignorant when it comes to setting their pictures to music or even in appointing a composer to the job. What so many of them now seem to do is follow the rule that if you don't know what type of music or what composer could best help your film -- "just fill it with rock...at least you'll sell some albums". So, the "biggest soundtrack" of the year was *TOP GUN*, which spawned many hit songs and made fans or orchestral scores cringe. The film *LEGAL EAGLES* also featured a hit song by Rod Stewart called "Love Touch" which was not available on the album, even though this was the only musical material promoted from the film! (Elmer Bernstein wrote the score, the song was deleted due to legal hassles with Stewart's label). This past summer there was also a prime case study in the virtues of rock released in the guise of a box office disaster named *HOWARD THE DUCK*.

For *HOWARD THE DUCK*, Thomas Dolby wrote some songs that were integrated dramatically and with lyrics that were relevant to the script's dialogue and situations. What's even better, they were actually sung by the leading actress of the movie, Lea Thompson, who does not have a recording contract with a major label! Although there were some objections by studio executives, Thompson did a superlative job and it added to the authenticity of both the film and her character, a lead singer in a rock band. To top it off, John Barry wrote an orchestral score and his presence gave the film a final touch of class.

HOWARD THE DUCK was written off with not much attention paid to the unusual circumstances surrounding the film's soundtrack, but this is a case that should be remembered. The problem is that there is an automatic negative reaction when it is heard that a picture boasts a rock score. This anti-rock attitude is not always warranted, witness *HOWARD THE DUCK*. It's true that most rock scores are bad, but most film scores today aren't much better (consider the pandering of Silvestri or even some "legitimate" film composers).

THE ART

The point is, film scoring moves in trends. We are witnessing a reprise of the late sixties and early seventies, when *THE GRADUATE* (a good "song" score) and *EASY RIDER* were commercial successes. When John Williams' *STAR WARS* album was released and garnered huge sales, every producer had to have a full orchestral score with a major symphony orchestra, a practice that continued until about 1982 with the release of *FLASHDANCE*. Now, soundtracks are a hot item in the record industry, but who knows what might happen in a few years? It may be possible that there could be a rebirth of the traditional orchestral score.

As longs as songs like "Stand By Me" (a lovable but old warhorse) capture the attention of the film going public, this trend will continue. This isn't an attempt to defend a practice that is nothing but a way to reap profits at the expense of artistry. But if fans of traditional scores are really the elevated listeners they pretend to be, then they will keep at least an open mind on the inclusion of popular music in scores (Woody Allen has proved he can do it, albeit with Gershwin!). At least give it a chance, then thrash it!

BOOK REVIEW

Recorded music for the animated cartoon

by Dennis Lynch

Available from Dennis Lynch,
3108 Pebble Drive SW,
Cedar Rapids, IOWA 52404, USA
\$7 postpaid (for readers living in the USA
and Canada), \$9 postpaid for readers living
in Europe.

Thinking about animated cartoons brings to mind the three different schools of thought: the American one, with the very lifelike Walt Disney characters and the more mechanical Hanna-Barbera characters; the innumerable series created in Japan, that often revolve around machines rather than people (Space Cruiser Yamato, Galaxy Express 999, Mobile Suit Gundam...), and the European series that were made from successful cartoon books (Lucky Luke, the Smurfs, Astérix).

Lynch devotes 25 out of the 101 pages to Disney recordings, and a further 54 pages contain the other US/European/Japanese recordings. In addition there are some problem titles, a listing of movies with animation segments and animation music Academy Awards, and a composer and a title index.

In his introduction, Lynch points out that he hopes to get feedback from readers so that the current book (published in 1983) can be updated. There are a couple of errors (LE TOUR DU MONDE DES AMOUREUX DE PEYNET was actually scored by Alessandrini, with just a little help from Ennio Morricone), a few amusing typos ("The Cowboy with the Crooked Id", no less!), and some question marks regarding Japanese recordings (TAO TAO was scored by Masaru Sato, Victor JBX 25003). Among the "Movies with Animation Segments", Jack Lemmon's *THE WAR BETWEEN MEN AND WOMAN* (1972) has been left out or forgotten, and the author's knowledge of (or access to) European recordings is sketchy, mixing up countries of origin among the titles he has listed. His listing of the US and Japanese recordings is exemplary, and I hope he'll get enough feedback from SOUNDTRACK! readers to rework the European titles for a second edition. LUC VAN DE VEN

Ennio Rota: Filmography / Discography

by Jean-Pierre Pecqueriaux, with Andrea Busi, David Kraft and John Wright
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Part 1

* 31.12.1911
 + 10.04.1979

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1933	Treno Popolare	Director: Raffaello Matarazzo	-
1942	Giorno di Nozze	Dir: Raffaello Matarazzo	-
	Il Birichino di Papà	Dir: Raffaello Matarazzo	-
	Zazà	Dir: Renato Castellani	-
1943	La Freccia nel Fianco	Dir: Alberto Lattuada. US/GB title: "The Arrow"	-
	La Donna della Montagna	Dir: Renato Castellani	-
1945	Le Miserie del Signor Travet	Dir: Mario Soldati. US title: "His Young Wife". Un Americano in Vacanza	Dir: Luigi Zampa. Scored in collaboration with Giovanni di Anzi.
1946	Mio Figlio Professore	Dir: Renato Castellani	-
	Vivere in Pace	Dir: Luigi Zampa. French title: "Vivre en Paix".	-
1947	Roma, Città Libera	Dir: Marcello Pagliero. Aka: "La Notte porta Consegni". French title: "La Nuit porte Conseil".	-
	Amanti senza Amore	Dir: Carlo Bragaglia. French title: "Armando le Mystérieux".	-
	La Primula Bianca	Dir: Carlo Ludovico Bragaglia	-
	Daniele Cortis	Dir: Gianni Franciolini AKA "Elena". Dir: Mario Soldati.	-
	Il Delitto di Giovanni Espisoco	Dir: Alberto Lattuada. Scored in collaboration with Felice Lattuada. US title: "Flesh will Surrender".	-
	Come persi la Guerra	Dir: Carlo Borghesio. French title: "Sept Ans de Malheur".	-
	Senza Pietà	Dir: Alberto Lattuada. French title: "Sans Pitié".	-
	Proibito Rubare	Dir: Luigi Comencini. French title: "De Nouveaux Hommes sort Nés".	-
	Vanità	Dir: Giorgio Pastrina. French title: "Confession dans la Nuit".	-
1948	Molti Sogni per le Stade	Dir: Mario Camerini	-
	Arrivederci, Papa!	Dir: Camillo Mastrocinque	-



Fuga in Francia		Dir: Mario Soldati. GB title: "Flight into France".
Campane a Martello	Dir: Luigi Zampa	
Sotto il Sole di Roma	Dir: Renato Castellani. French title: "Sous le Soleil de Rome".	
L'Eroe della Strada	Dir: Carlo Borghesio. French title: "Le Héros de la Rue".	
1949 E Primavera	Dir: Renato Castellani. US title: "Springtime in Italy".	
The Glass Mountain	Dir: Henry Cass. French title: "La Montagne de Verre"; Only 1 theme: Only 1 theme:	IT 33 CAM SAG 9054 JA 33 7 Seas GXI 9029
Obsession	Dir: Edward Dmytryk. French title: "L'Obsédé". US title: "The Hidden Room".	GB 78 Parlophone 3264
Come scopersi l'America	Dir: Carlo Borghesio	
Quel Bandito sono Io	Dir: Mario Soldati	
I Pirati di Capri	Dir: E.G. Ulmer, Giuseppe Maria Scotese. US title: "Captain Sirocco". GB title: "The Masked Pirate".	
Due Mogli sono troppe	Dir: Mario Camerini. GB title: "Honeymoon Deferred".	
Napoli Millionaria	Dir: Eduardo de Filippo. Only 1 cut: French title: "Naples Millionnaire". Only 1 cut:	IT 33 CAM SAG 9054 JA 33 7 Seas GXI 9029
Vita da Cani	Dir: Steno, Mario Monicelli. US title: "A Dog's Life". French title: "Dans les Coulisses".	
E più facile che un Camello	Dir: Luigi Zampa. French title: "Pour l'Amour du Ciel".	
Donne e Briganti	Dir: Mario Soldati	
Il Monello della Strada	Dir: Carlo Borghesio	
1951 Valley of Eagles	Dir: Terence Young. French title: "La Vallée des Aigles".	GB 78 Rank Library FM 122
Filumena Maritano	Dir: Eduardo de Filippo	
Anna	Dir: Alberto Lattuada. Two songs from the film are on a BG single (sung by Silvana Mangano), but Rota didn't write those themes (GB 45 MGM 624).	
Era Lui... Si! Si!	Dir: Vittorio Mezz, Marcello Marchesi. French title: "Quelles Drôles de Nuits".	
Lo Scicco Bianco	Dir: Federico Fellini. US title: "The White Sheik". French titles: "Le Sheik Blanc" or "Le Courrier du Coeur".	IT 33 CAM SAG 9053 (1 cut) IT 33 RCA NL 33 204 (1 cut) FR 33 Polydor 2393 084 (1 cut)
Peppino e Violetta	Dir: Maurice Cloche	
Toto e il Re di Roma	Dir: Steno, Mario Monicelli	
Something Money can't buy	Dir: Pat Jackson	US 45 Mercury 3081 US 45 Mercury
Jolanda la Figlia del Corsaro Nero	Dir: Mario Soldati. French title: "La Fille du Corsaire Noir".	
La Regina di Saba	Dir: Pietro Francisci. GB title: "The Queen of Sheba".	



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Recently scored: *SQUARE DANCE* (Bruce Broughton), *THE BIG BANG* (Roy Budd), *7 CHILI IN 7 GIORNI* (Pino Donaggio), *OUT ON A LIMB* (TV movie, Lalo Schifrin). Maurice Jarre has scored *TOKYO BLACKOUT*, a science-fiction movie about a huge, mysterious cloud that hovers over the Japanese capital and disrupts all communications.

Forthcoming soundtrack LPs: *UN HOMME AMOUREUX* (Georges Delerue), *L'ILE* (Jean-Claude Petit), and *LE SOLITAIRE*, Jean-Paul Belmondo's latest thriller (Philippe Sarde). All on the Milan label.

A stereo recording of music from Republic Serials that has been promised for so long by Varèse Sarabande (STV 81250). Also *FIREWALKER* (STV 81303) and David Newman's *THE KINDRED* (STV 81308). Jerry Goldsmith's *LIONHEART* score will be released as two separate LPs, but not released simultaneously (although the CDs probably will be). *LIONHEART* Vol. I (STV 81304) will appear first, before the CD.

Varèse is planning to put Miklos Rozsa's *KNIGHTS OF THE ROUND TABLE* on CD, coupled with his piano music from *LYDIA*. This is scheduled for a March release as well as John Barry's *PEGGY SUE GOT MARRIED* (with remastered sound) and a Laurie Johnson collection taken from previous recordings; it will feature a suite from *THE AVENGERS* (with the tracks in a different order than the LP) plus the entire contents of the *FIRST MEN ON THE MOON* LP which includes a suite from *HEDDA*.

The same label will put the Republic Serials album on CD but they are considering adding the complete Copland score from *THE RED PONY* and as much of Victor Young's *RIO GRANDE* as possible. Tom Null of Varèse asks our readers to let him know what they think about this. Write to him at Varèse Sarabande Records, 13006 Saticoy Street, North Hollywood, CA 91605, USA.

Intrada Records will release the soundtrack album of Jerry Goldsmith's *EXTREME PREJUDICE* in May, at a normal list price. The same composer's *ALIEN* and *DAMIEN: OMEN II* scores will be reissued by the Da Silva label in April.

Southern Cross will issue CDs of Craig Safan's *THE LAST STARFIGHTER* and Miklos Rozsa's *TIME AFTER TIME*.

Miklos Rozsa's complete *SODOM AND GOMORRAH* score, taken from the original music tapes, will be issued by Intermezzo on a double album in early March. Total playing time of this digital record set: approx. 90 minutes!

Colosseum's announced plans to record the complete *EL CID* score by Miklos Rozsa have been abandoned. Instead, Elmer Bernstein has recorded the following selections from Rozsa's oeuvre: *KING OF KINGS*: Entr'acte. *BEN-HUR* Overture. *Quo Vadis Domine*. Two themes from *EL CID*. *THE MAYFLOWER*. *LADY HAMILTON* Suite. *STORY OF THREE LOVES*. *DEAD MEN DON'T WEAR PLAID*. *THE STRANGE LOVE OF MARTHA IVERS*. *THE PRIVATE LIFE OF SHERLOCK HOLMES*. *LOST WEEKEND*. The CD will be issued in May, to celebrate the composer's 80th birthday; an LP with fewer selections may be released at a later date...

David P. James

DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1952	<u>Mario e Moglie</u>	Dir: Eduardo de Filippo. Film in 2 segments.	- - -
	<u>Le Boulangier de Valorgue</u>	Dir: Henri Verneuil	- - -
	<u>Le meravigliose Avventure di Guerin Meschino</u>	Dir: Pietro Francisci. French title: <i>Le Prince Esciave</i> .	- - -
	<u>I Sette dell'Orsa Maggiore</u>	Dir: Duilio Coletti. US title: "Hell Raiders of the Deep". GB title: "Human Torpedoes". French title: "Panique à Gibraltar".	- - -
	<u>Venetian Bird</u>	Dir: Duilio Coletti. US title: "The Assassin. GB title: "El Alarnein".	- - -
	<u>Noi due soli</u>	Dir: Vittorio Metz, Marcello Marchesi, Marino Girolami.	- - -
	<u>I Vitelloni</u>	Dir: Federico Fellini. US title: "The Young and the Passionate". GB title: "The Drifters".	IT 33 CAM SAG 90533 (1 cut) IT 33 RCA NL 33204 (1 cut) FR 33 Polydor 2393 084 (1 cut)
	<u>Scampolo 53</u>	Dir: Giorgio Bianchi. French title: "Les Femmes mènent le Jeu".	- - -
	<u>Anni Facili</u>	Dir: Luigi Zampa	- - -
	<u>Riscatto</u>	Dir: Marino Girolami. French title: "L'Auberge Tragique".	- - -
	<u>Fanciulle di Lusso</u>	Dir: Piero Mussetta. US title: "Luxury Girls". French title: "Les Goûses de Riches".	- - -
	<u>L'Ennemi Public N° 1</u>	Dir: Henri Verneuil. Scored in collaboration with Raymond LeGrand.	- - -
	<u>The Star of India</u>	Dir: Arthur Lubin. Italian title: "Stella dell'India". French title: "L'Etoile des Indes".	- - -
	<u>Cento Anni d'Amore</u>	Dir: Lionello de Felice. Portmanneau movie: two segments scored by Rota, 2 by Na scimbene, 2 by Usuelli. French title: "Un Siècle d'Amour".	- - -
	<u>La Domenica della buona Gente</u>	Dir: Anton Giulio Majano	- - -
	<u>Musodoro</u>	Dir: Giuseppe Bennati. French title: "Marco la Ba Garre"	- - -
	<u>Proibito</u>	Dir: Mario Monicelli. French title: <i>Du Sang dans le Soleil</i> "	- - -
	<u>Mambo</u>	Dir: Robert Rossen. Scored in collaboration with Francesco Lavagnino. Dance music by Rota:	- - -
1953	<u>La Strada</u>	Dir: Federico Fellini. 4 themes: Only 1 theme: Ballet music: Only 1 theme:	WG EP Ducretet UX 4636 IT 33 CAM SAG 9053 IT 33 EMI 2704021 T FR 33 Polydor 2393 084
	<u>Virgine Moderna</u>	Dir: Marcello Pagliero. French title: <i>Vierge Moderne</i> "	- - -
	<u>Le due Orfanelle</u>	Dir: Giacomo Gentilomo. French title: "Les deux Orphelines"	- - -
	<u>La grande Speranza</u>	Dir: Duilio Coletti. French title: "Tonnerre sous l'Atlantique"	- - -
	<u>Via Padova 46</u>	A. k. a. "Lo Scocciatore". Dir: Giorgio Bianchi	- - -



Nino Rota: Filmography/ Discography

	Appassionamento	Dir: Giacomo Gentilomo . Scored in collaboration with Dino Rulli . French title: "L'Amour Viendra".	-	-	-
	La Mano del Straniero	Dir: Mario Soldati . French title: "Rapt à Venise".	-	-	-
1955	L'Amante di Paride	Dir: Marc Allégret . US titles: "Loves of Three Queens" and "Helen of Troy -- The Face that launched a Thousand Ships".	-	-	-
	Il Bidone	Dir: Federico Fellini . One complete record: US title: "The Swindle". Only 1 cut; GB title: "The Swindlers". Only 1 cut:	FR 33	CAM FMC 500 001(2 LP's)	
	Amici per la Pelle	Dir: Franco Rossi . US titles: "Friends for Life" or "The Woman in the Painting".	IT 33	CAM SAG 9053	
	La Bella di Roma	Dir: Luigi Comencini . French title: "La Belle de Rome".	IT 33	RCA NL 33204	
	La Navire della Donne Maledette	Dir: Rafaello Matarazzo	-	-	-
	Un Eroe dei nostri Tempi	Dir: Mario Monicelli . Only 1 side:	US 33	Cerberus CST 0205	
	Accade al Penitenziario	Dir: Giorgio Banchi . Only 1 side:	US 33	Cerberus CST 0205	
1956	War and Peace	Dir: King Vidor . <u>Nastri d'Argento Award</u> for Best Italian Film Score. Reissue:	US 33	Columbia CL 930	
	Le Notti di Ca biria	Dir: Federico Fellini . US title: "Nights of Ca biria". IT GB title: "Ca biria". French title: "Les Nuits de Ca biria".	GB 33	Philips BBI 7135	
	Il Momento piu bello	Dir: Luciano Emmer . US title: "The most wonderful Moment". French title: "Le Moment le plus beau".	US 33	Columbia ACL 930	
	Londra chiama Polo Nord	Dir: Duilio Coletti . US title: "The House of Intrigue". French title: "Londres appelle Polo Nord".	-	-	-
	Italia Piccola	Dir: Mario Soldati	-	-	-
	Le Notti Bianche	Dir: Luchino Visconti . US title: "White Nights". Nastri d'Argento Award for Best Italian Film Score. French title: "Les Nuits Blanches".	IT	EP Pathé 45 E AQ 28	
	Il Medico e lo Stregone	Dir: Mario Monicelli . French title: "Le Médecin et le Sorcier".	FR	EP Pathé EA 156 (S)	
	Barrage contre la Pacifique	Dir: René Clément . US titles: "This Angry Age" or "The Sea Wall".	SP	EP Pathé EMD 10028	
	Un Ettaro di Cielo	Dir: Agnaldo Casadio	IT 33	CAM SAG 9053	
	Fortunella	Dir: Eduardo de Filippo . Complete score: Only 1 theme:	IT	33 Cometa CMT 1017/31	
1958	Città di Notte	Dir: Leopoldo Trieste	-	-	
	Gli Italiani sono Matti	Dir: Duilio Coletti	-	-	
	La Loi c'est la Loi	Dir: Christian-Jaque . US title: "The Law is the Law". Italian title: "La Legge è Legge".	-	-	
	Giovanni Mariti	Dir: Mauro Bolognini . French title: "Les Jeunes Maris".	-	-	

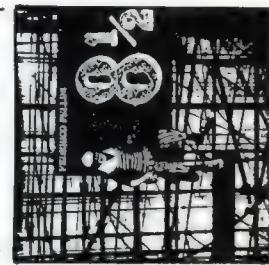


DATE	TITLE	ADDITIONAL INFORMATION	DISCOGRAPHY
1959	La Grande Guerra	Dir: Mario Monicelli. US title: "The Great War" French title: "La Grande Guerre"	- - -
	La Dolce Vita	Dir: Federico Fellini. Arts and Sciences Academy Award. French title: <u>"La Douceur de Vivre"</u> .	IT 33 RCA FOL 1 US 33 RCA FOC FSO 1 GB 33 RCA RD 27202 IT 33 RCA RAL 7 SP 33 RCA NL 45996 IT 33 RCA NL 33 204
		Reissue (only 1 side):	
		- Only 3 themes: Only 3 themes: - Only 1 theme: Only 1 theme:	US EP RCA LPC 136 IT 33 CAM SAG 9053 FR 33 Polydor 2393 084 FR EP Ricordi 455 075 IT 33 CAM SAG 9054
	Plein Soleil	Dir: René Clément. Italian title: "In pieno Sole". US title: "Purple Noon" - Only 1 theme:	JA 33 7 Seas GXI 9029
		Dir: Giulio Coletti. US title: "Under Ten Flags". French title: "Sous Dix Drapeaux"	- - -
	Fantasma a Roma	Dir: Antonio Pietrangeli . US/GB title: "Phantom Lovers". French title: "Les Joyeux Fantômes".	IT EP RCA EPA 30398
	Rocco e i suoi Fratelli	Dir: Luciano Visconti. US title: "Rocco and his Brothers". French title: "Rocco et ses Frères".	IT 33 RCA FOC 2 US 33 RCA FOC FSO 2 GB 33 RCA RD 27233
		Reissue: Reissue: 1 record of a boxed 10-LP set: - Only 1 theme: Only 1 theme:	IT 33 RCA SNL 33215 SP 33 RCA SNL 17232 FR 33 RCA PL 37638 JA 33 CBS 00AP 2301 10 IT EP Titanius *. IT 33 CAM SAG 9054
		Dir: Renato Castellani. US title: "Italian Brigands". French title: "Le Brigand". Different music from CAM album:	JA 33 7 Seas GXI 9029
	The Best of Enemies	Dir: Guy Hamilton. Italian title: "I due Nemici". French title: "Le Meilleur Ennemi"	IT 33 CAM CMS 30031 US 33 Cerberus CST 0204
1961	Il Brigante	Dir: Alberto Lattuada	- - -
	Mafioso	Dir: Mario Monicelli, Federico Fellini, Luchino Visconti, Vittorio De Sica.	IT 33 RCA (S) 5 FR 33 RCA 430 389
	Boccaccio '70	Dir: Federico Fellini. Na storia d'Argento Award for Best Italian Film Score. US title: "Eight and a Half". French title: "Huit et Demi".	IT 33 RCA FOC 6 US 33 CAM CMS 30 054 IT 33 CAM MAG 10004 US 33 RCA FOC FSO 6 IT 33 RCA NL 33210 SP 33 RCA SNL 17229 JA 33 7 Seas GXH 6037 FR 33 RCA NL 33210
	Otto e Mezzo	Reissue: Reissue: - Reissue: - Only 1 theme: Only 1 theme: Only 1 theme: Only 1 theme:	IT 45 CAM AMP 1 IT 33 CAM SAG 9053 FR 33 Gen. Music 803 030 FR 45 WEA G.M. 801 013



Nino Rotti:

Filmography/
Discography





PHOTOS: COURTESY J.W. WAXMAN

Franz Waxman studying a score at his desk in his study of his Hollywood home

A conversation with John William Waxman

SOUNDTRACK!: According to Tony Thomas, your father's primary interest was in the concert hall. He regarded film music as secondary, yet many of his concert works have been derived from his own film scores. How did your father feel about his career in films?

JOHN WILLIAM WAXMAN: Tony Thomas was right but my father felt that he was a composer, whether he was writing for films or the concert hall. Every assignment presented a new musical challenge and opportunity.

SCQ: He worked rather a lot in TV. What did he feel about the pressure that existed to wrap-up a score in days instead of weeks? The financial restrictions and the small orchestras? Did he score TV programs in a different, time-saving way, or were they just bread-and-butter scores?

JWW: He always met his deadlines. The financial rewards were less than in films but most of the television revenue was specifically earmarked for the deficit of the Los Angeles International Music Festival. Waxman founded the festival in 1947 to present each spring (in Royce Hall Auditorium, on the University of Los Angeles campus) the best and newest in contemporary music. During the 20 years of the Festival there were 4 world premieres, 11 American premieres and 53 West Coast premieres; composer-conductors like

Egk, Harris, Walton, Milhaud, Shostakovich and Stravinsky came to Los Angeles to present their new works and participate in symposiums with an international body of music critics. I think the small orchestras used in TV recording gave Waxman a challenge, which he enjoyed, to write for groups of instruments other than the big studio orchestras which were normally available to him in his film and concert hall assignments. For example the finale of *GUNSMOKE*: "The Raid" - Part II reminds me of a chamber orchestra version of "The Ride to Dubno" from *TARAS BULBA*. Waxman did not take short-cuts in approaching a musical assignment. He was the consummate professional.

SCQ: Can you pin down for us which segments he scored for each TV series and the year he did them?

JWW: Beginning in the late 1950's the scores for such shows as *HAWAIIAN EYE* and *BATMAN* were tracked music from films. Most of Waxman's television scores were either at CBS or Universal. In 1959 he scored "Men and Women", an unsold pilot episode for the CBS series *OPEN WINDOWS*. The *GUNSMOKE* episode that I have already mentioned, "The Raid" Parts I and II, were scored in September 1965. "The Sixteen-Millimeter Shrine" segment of CBS's *THE TWILIGHT ZONE* was done in 1959. Waxman's final CBS assignment was for the documentary series *THE 20TH CENTURY*: "Lenin and Trotsky" and then "The Mysterious Deep" Parts I and II; the latter was one of the first Jacques Cousteau television specials. At Universal Waxman scored segments from *KRAFT SUSPENSE THEATRE* and *ARREST AND TRIAL*.

SCQ: Your father worked on more than sixty films when he was at Universal. His filmography only lists 13 of these. Which other films did he score at Universal? Were other composers at Universal credited with your father's work? Did this also happen in TV?

JWW: No, I do not think it ever happened in TV. The only way to know for sure who scored what cues for which films is to check the cue sheets. Unfortunately, these cue sheets were compiled in the 1950's, and in some cases, twenty years after the film's production. Some cue sheets are not accurate and have been amended over the years.

SCQ: Franz Waxman didn't seem too fond of the studio system. He switched studios frequently, and from 1950 onwards he worked for just about any major studio. What were his reasons? What did he think of the studio system in general?

JWW: To understand why Waxman hop-scotched from studio to studio, you have to look at the progression of his Hollywood Career.

While at Universal (from 1934-1936) he was primarily the Music Director with administrative responsibilities. He moved to M.G.M. so he could devote all his energies to composition. In 1943 Warner Brothers offered him the opportunity to compose only for dramatic films. When he scored *SORRY, WRONG NUMBER* in 1948, it was the beginning of his long association with Paramount, 20th Century Fox and United Artists; although he was to return to Warner Brothers frequently during the next nineteen years. From 1948 till the end of his life, Waxman composed as an independent contractor at whatever studio produced the film that interested him.

SCQ: Who were your father's idols in film music and in classical music? Did he ever have any run-ins with the head of a studio?

JWW: It seems to me that he was influenced by both Prokofiev and Mahler but he admired Mozart and Verdi. He had such a renaissance interest in all musical styles that it would be hard for me to be specific on this question.

In films he was personally and professionally fond of Bernard Herrmann and Miklos Rozsa. During the scoring of *THE NUN'S STORY* Waxman and director Fred Zinnemann did not agree on the musical concept



for the film. Jack Warner sided with Waxman's approach to the film.

SCQ: Your father did not get any more assignments after 1962, except for *THE LOST COMMAND*. Was he tired of scoring films by then? Or were there other reasons?

JWW: A combination of reasons. In the early 1960's there were fewer dramatic pictures. He was concertising more throughout the world and composing for the concert hall. He was also living in New York City half of the year.

At rehearsal of the Rozsa Violin Concerto before the work's West Coast Premiere under Franz Waxman's direction at the Los Angeles Music Festival in June 1956. Dr. Miklos Rozsa and Waxman look over the score

Franz Waxman and orchestrator Edward B. Powell listen to a playback at a recording of a Waxman score at 20th Century Fox studios



SCQ: Were there any major movies, *GONE WITH THE WIND* for example, that he was not asked to score or would have done if he had been asked?

JWW: I cannot think of any. Waxman was scoring *REBECCA* for Selznick while Steiner was working on *GONE WITH THE WIND*, although Selznick did 'track' Waxman music for "The Battle of Atlanta" sequence in that film.

SCQ: There have been a number of compilation albums of your father's work. Do you feel these LP's are really representative of Franz Waxman's

work? Have you ever been unhappy with the selection of the films and/or themes, and with the musical interpretations (conductor and/or orchestra)?

JWW: The answer to that is "No." Never. Both the Korngold-Gerhardt and the Mills-Queensland albums are fabulous and I am looking forward to the next Mills-Waxman LP this year.

SCQ: I am delighted to hear that we can expect another record by the Queensland Orchestra.

The first Mills-Queensland album will be re-issued as a compact disc, with the following additions:

TASK FORCE "Liberty Fanfares"
OBJECTIVE, BURMA! Suite
PEYTON PLACE Suite
THE NUN'S STORY Suite
CAPTAIN'S COURAGEOUS Overture

JWW: This is not final, but as of this date (August 28th) the second CD will feature:

ANNE OF THE INDIES Overture
POSSESSED Suite
COME BACK, LITTLE SHEBA - Reminiscences for Orchestra
DEMETRIUS AND THE GLADIATORS Suite
THE PIONEER Suite (music from RED MOUNTAIN, CIMARRON and THE INDIAN FIGHTER)
HUCKLEBERRY FINN Overture
SORRY, WRONG NUMBER (Passacaglia for Orchestra)

In addition, Erich Kunzel and the Cincinnati "Pops" have just recorded Waxman's THE FURIES Suite as part of their new Western CD.

SCQ: Composers like Miklos Rozsa sometimes went on location during filming and they did a lot of research. Did your father work the same way?

JWW: Yes and no. Franz Waxman has written for the notes to the original TARAS BULBA soundtrack LP that he did find some authentic themes in a music shop in Kiev, while he was in the Soviet Union to conduct the orchestras in Moscow, Leningrad and Kiev. That really was not a location for the film as it was shot in Argentina!

THE NUN'S STORY was almost completed when Waxman arrived in Rome in the summer of 1958. However he did do some research on Gregorian chants at the Vatican Library.

SCQ: Are there any other Waxman projects planned?

JWW: Neville Marriner and The Academy of Saint Martin in the Fields will record Waxman's THE CARMEN FANTASIE with Victoria Mullova for Phillips.

On May 20, 1987, the 60th anniversary of Charles A. Lindburgh's first trans-Atlantic flight from New York to Paris, the United States Air Force is sponsoring a special concert at the National Air and Space Museum in Washington, D.C. The program will feature the premiere of Waxman's THE SPIRIT OF ST. LOUIS Symphonic Suite In Three Parts With Narrator. The text has been written by the noted British playwright James Forsyth.

HEMINGWAY: A Symphonic Suite in Six Parts will be premiered in conjunction with the Hemingway centennial.

RECORD REVIEWS

Record Ratings:

0: worthless, 1: forget it,
2: fair, 3: good,
4: excellent, 5: milestone

LINK / Jerry Goldsmith

Varèse STV 81294 (USA)

Probably the one thing working against Jerry Goldsmith's total success as a dramatist is his selection of films. Although this observation is made easily with hindsight, it is undeniable that in recent years, Goldsmith's quality films have been few and far between, a case in point being Richard Franklin's *LINK*.

The premise of *LINK* borders on the absurd and in addition to this Franklin (whom Goldsmith worked with on *PSYCHO II*), admits in his revealing liner notes that he experienced many technical



problems in the making of the movie. Although it is goldsmith's practise to make the best of bad situations and write good scores anyway, *LINK* comes off more as a misfire than a disappointment, given the premise.

Musically, Goldsmith has again enlisted the services of the National Philharmonic Orchestra, but his desire to find a novel approach to scoring the film has led him to add a set of Simmonds drums and electronics. His reliance on the drums and synthesizers is not a concession to the youth market, but rather reflects his decision to score the film with humor as he did with *GREMLINS*.

Actually, given his past collaborations with the National, their presence here isn't entirely warranted as they are subsidiary to the drums and electronics. Much of the score is utilitarian, and results in brief orchestral passages (mostly strings) separated by the intrusion of drums and synthesizers in rock and roll rhythms that recalls the suspense of his *RUNAWAY* score. One is struck by the sameness of the tracks, most featuring the

LINK theme, which is light-hearted in *THE TROUBLE WITH ANGELS* vein. However, the track "Welcome Link" is pleasantly impressionistic, with light strings enveloping a melody played also by the flute.

Goldsmith's humor is also reflected by his decision to name the track titles by ending them with the suffix "Link" (e.g. "Main Link", "Peeping Link", etc). Ultimately, though, Jerry Goldsmith is offering nothing new here, so instead of "Bravo Link" or "Mighty Link" a more accurate assessment of the score and the film as far as substance goes might be the first cut on side two: "Missing Link".

One wonders if Goldsmith shouldn't re-evaluate his unending loyalty to certain filmmakers by not just accepting projects blindly because of a director or producer who's involved. Goldsmith's talent almost certainly guarantees a good score, but it would be nice to enjoy his films as frequently as his albums.

KEVIN MULHALL

Rating: 2

PETER THE GREAT / Laurence Rosenthal

Silva Screen FILM 006 (Great Britain)

As was the case with Elmer Bernstein's recent *MARIE WARD*, historical subjects tend to bring out the best in composers by providing them with a rich tapestry of larger-than-life characters and events to work on. Laurence Rosenthal has composed many television scores in recent years and his music for the mini-series *PETER THE GREAT* offers plenty of variety and makes an enjoyable if eclectic soundtrack album.

The more reflective, quieter moments are the most effective. The quasi-religious beginning of "Two Living Tsars", the restrained orchestrations of "The Foreign Colony" and the bittersweet "Death of Natalya" are all impressive cuts. Rosenthal is less inspired when it comes to the heavy dramatic pieces such as "Battle of Poltava", interest in which soon flags. His main theme is also weak and sounds too much like his own *CLASH OF THE TITANS*. Apart from the original material, some splendid Russian Orthodox liturgy excerpts are contained in several cuts whilst echoes of Tchaikovsky and other composers are never far from the surface. The babalaika is also featured and in "Gopack" is played in a traditionally lively fashion. Definitely superior television material although, like many TV scores, it suffers from what sounds like a reduced sized orchestra.

DOUG RAYNES

Rating: 3

PEGGY SUE GOT MARRIED / John Barry

Varèse STV 81295 (USA)

No huge surprises here. John Barry's score comes off as pretty and pleasant, and quite within the mainstream of his work in the past 6 years. Throughout the score, as represented on the one side of the LP (the other being a collection of 50's rock) is a sense of quiet drama, of the weight of the past and the choices one has made in living.

"Peggy Sue's Homecoming" opens with a tinge of sadness, seguing to a lilting, slow waltz. "Charlie's Unplayed Guitar" is typical Barry sentimentality, featuring the orchestra with (what else) a guitar in the foreground. "Did We Break Up" offers more calm, under-dialogue dramatic music, this time with a sensual bent. Competing with "Peggy Sue's Homecoming" for strongest cue is the last, "Charlie, I Had the Strangest Experience" primarily for its sense of resolution and repetition of the waltz in grander, happier fashion.

The whole score quite appropriately veils itself in a misty, dreamlike and nostalgic mood, and the one side of the LP gives a more than satisfactory account.

STEVEN J. LEHTI

Rating: 3



TAI-PAN / Maurice Jarre

Varèse STV 81293 (USA)

The first question that comes to mind: "Is TAI-PAN a repeat of SHOGUN?" The answer is no. The second question that follows: "Is TAI-PAN a good album?" Well, sort of.

Maurice Jarre sets the tone for his TAI-PAN album right away in this full sweeping orchestral score. The "Main Title" is a grandiose, percussive one complete with standard Alex North oriental ornamentation and some familiar if awkward Jarre modulations. Probably the best thing about the main title is that it evokes pleasant memories of better oriental scores, like THE SAND PEBBLES. However, it is still an aesthetically appealing exercise in orientalism but without much thought or intellect.

The second cut, "Macao", is a delicately orchestrated, mezzo-piano track with listenable solos by string instruments, clarinet, oboe, and flute. There is also a flowing love theme that is nicely developed if little over-dramatic on the percussion and rolling timpani (it makes Rozsa's cadences sound subtle). Much of the rest of the album is of a brooding nature.

The most distinctive characteristic of this score is the contrast between impressionistic, reflective sections and louder, more percussive sections. There are no surprises in TAI-PAN, just pleasant listening without originality. The fact that Jarre took this assignment is an indication of his desire to be eclectic, and he has separated himself away from SHOGUN enough to make TAI-PAN worth a listen, albeit with his stylistic trademarks both good and bad.

Actually, one of the more pleasant trends in film music of recent years is the graduation of Jarre from a composer and scorer of ineptitude and vulgarity into one of considerable inventiveness and sensitivity. TAI-PAN is not a direct reflection of this, but is still a listenable album and a lot more than this banal film deserved. KEVIN MULHALL

Rating: 2

MUSIC FOR MARK TWAIN CLASSICS William Perry

Trobriand TRO 1001 (USA)

Where William Perry and the Great Amwell Company got the mandate to produce a whole series of American television films based on the works of Mark Twain when they had no previous experience with TV drama is a mystery to me. They are all Harvard and Manhattan men and their lack of proper Mississippi jargon, wit, and spittle has been apparent in each of the films they have done. Directed by Peter H. Hunt, the programs have been pretty bland fare. The only individual program that succeeded as a piece of film making was the second, PRIVATE HISTORY OF A CAMPAIGN THAT FAILED. The rest have been mere impersonations of Twain.

Executive Producer William Perry is also a Harvard musician and so he saw the series as an opportunity to compose his own background scores for the TV films. Suites of six of those telefilms have been collected on this recording and the music has that same blandness that the films had. The mere presence of a harmonica is not sufficient to evoke Twain's era when the musical material is so conventional. This is not to say that the album isn't pleasant. The orchestrations are full-bodied, the melodies are as simplified as a child's abridged version of TOM SAWYER, and the composer's obvious desire to please (though possibly condescending) is appreciated.

The best suite is saved for last, THE MYSTERIOUS STRANGER, in which the melodizing is thoughtful, sweet, and sincere. In this last, the Vienna Symphony is joined by the Vienna Boys Choir and the results are quite endearing. The other suites performed by the Slovak Philharmonic include HUCK FINN, LIFE ON THE MISSISSIPPI, PUDD'NHEAD WILSON, and PRIVATE HISTORY OF A CAMPAIGN THAT FAILED. INNOCENTS ABROAD features the Rome Philharmonic, all with Perry conducting. Digital sound and vinyl surface are fine.

JOHN CAPS

Rating: 2

PIRATES / Philippe Sarde

Varèse STV 81287 (USA)

Philippe Sarde has gained a reputation as being an intellectual composer who composes scores which are both intelligently conceived and inventively executed. This is not at all to infer that Sarde writes anything resembling "dry" or "scholarly" music, as he also is graced with a wonderful gift of melody and practices an eclectic orchestration of his scores.

Sarde's latest score was for Roman Polanski's disastrous production PIRATES. Unfortunately, this dismal film has inspired a score of only marginal success. The score ultimately succeeds or fails on the basis of whether you like or dislike the jaunty main theme. Throughout the film we are given countless renditions of it in association with the English pirates. The other major musical material in the score is comprised of a brief but recurring trumpet fanfare for the Spaniards, some more subtle music for solo guitar and of course lots of fairly traditional adventure music which is all based around his "Pirates" theme.

The score certainly gets the job done and is pleasant enough for listening but just doesn't stand up to the standards the composer has been setting for himself. Though this is understandable when one considers the film with which he had to work with I can't help but wonder if, even though in his liner notes Polanski almost brags about allowing Sarde only 2 weeks in which to both compose and record the 80 minutes of score, perhaps the music could have benefitted from another week or two of attention and risen above its current status as a Sarde novelty item.

JON BREMNER

Rating: 2.5

AN AMERICAN TAIL / James Horner

MCA 39096 (USA)

James Horner botched NAME OF THE ROSE, but with his score for AN AMERICAN TAIL, he comes unexpectedly close to making me partake of crow. This is the first really human score he has written in a while, which is ironic, since the movie's about mice. The pretty, sentimental "Main Title" starts the album off, opening with the violin associated throughout with (and played by) the story's rodential patriarch. It moves into a grander string arrangement and proceeds through a few other motifs that will continue through future bands. It is really a fine, unforced composition, as if Horner were tossing the score off instead of writing it off as another prestige credit that will lead to another prestige credit.

The sentimental atmosphere continues, but more cloyingly, in the four songs written by Horner with Barry Mann and Cynthia Weil. The first of these, "There Are No Cats In America", is probably meant to be cute, but comes across as a morbid parade of bereaved ethnic vermin. "A Duo" is a wreck, while "Never Say Never", with its deathless excerpts of dialogue, just makes me cringe. The kid-mouse duet of "Somewhere Out There", though, is actually rather touching, even more so in the film, which makes up for its sappy clichés with beautiful and audacious animation.



Horner's music is so warm, in fact, so human and loaded with goodwill, that it fails to serve its film altogether well, and jells together disturbingly on the album. The music has no bite at all -- there is no danger in "The Cossack Cats" or sense of peril in "Releasing the Secret Weapon". "Reunited" doesn't even have a cymbal clash, the only thing missing from that obvious, manipulative scene. Still, we probably should count our blessings; it is rare to hear anything approaching genuine emotion from Horner these days, and this is the first significant sign of change in a long while.

GUY M. TUCKER

Rating: 4

MUSIC FOR RADIO AND TELEVISION

Bernard Herrmann

Cerberus CST 0210 (USA)

With this album Cerberus have at long last released their fourth and final (?) collection of Bernard Herrmann's CBS television and radio material. The whole of side 1 is taken up with "The Walt Whitman Suite", from a long forgotten radio programme about the New York writer. This is certainly one of the most valuable pieces of Herrmann's music to have been rescued from the archives. Although little of his radio or TV work seems to have been equal to his film scores, this particular suite comes close to the quality of some of his best scores for feature films. Somewhat gloomy at times, but nevertheless the suite also contains some hauntingly beautiful themes such as those for "Religioso" and "Idyll" (which is reminiscent of THE GHOST AND MRS. MUIR). Other fine cuts include a suitable dirge for "Funeral March" and melancholy strings for "Reflection".

The music for the TV pilot "Collector's Item" finds Herrmann in his standard suspense mood with much use of his distinctive ominous - sounding horns, glissando brass in the savage "The Fight" and staccato rhythms of "Hagar's Rage". The least attractive item on this LP is the short suite of electronic music for "Brave New World", but the album closes on a high note with a strong military march from the title sequence of "Landmark". An interesting album and, as with the first three volumes, essential for Herrmann completists.

DOUG RAYNES

Rating: 3

STAR TREK IV / Leonard Rosenman

MCA 6195 (USA)

Just about the last composer I'd imagine for A STAR TREK film? Easy. Leonard Rosenman. Though here and there he shows us he can write good music, the majority of it that I've heard comes off dull and fairly unlistenable. Take LORD OF THE RINGS, a work that shares with THE EMPIRE STRIKES BACK the award for dullest double album. Though LORD OF THE RINGS did not lack moments of strength, so much of the action music was monotonous and hackneyed. In fact, Rosenman's style of suspense and action music always sound the very same, no matter the score. Sharing the same annoying low, slashing strings and brass (i.e.: "Bomp bomp bomp bomp", and repeat) over the formless foreground music, LORD OF THE RINGS sounds like CITY IN FEAR, which resembles BENEATH THE PLANET OF THE APES, which sounds a lot like STAR TREK IV.

And we have lots of dull, unimaginative suspense music here. Among the yawning cues: "The Whaler", "Gillian Seeks Kirk", "Time Travel", and "Crash". It all fits right in with the popular stereotype of film music -- only there to support the visuals and totally uninteresting on its own. There's just no sense of musical idea or progression.

Also on the negative side are the disco pieces. They're slightly more interesting (and infinitely more listenable). In "Ballad of the Whale" saxophones ably jazz up Rosenman's "Whale Fugue". "Market Street", however, meanders for 4½ minutes too long.

But infrequently, a cue pops up that stops us from lifting up the needle. "Wait!" we gasp. "A melody!". Like pearls in the silt.

The "Main Title" helps generate some excitement. Not superb, by any means (it's a bit underdeveloped and repetitious), but I like his overture more than James Horner's. Underscoring the montage of scenes from the film that is shown in the film's End Credits, the "End Title" helps put a capstone on the warmth and the humor, generated by the acting and script. Rosenman hints subtly at a militaristic theme, and makes excellent use of Alexander Courage's TV theme, providing some emotional moments at the film's dénouement.



"Whale Fugue" celebrates the saving of the whales at the film's conclusion. It's an appealing, semi-exuberant piece, lended an almost baroque air by the trumpets. However, the "Fugue" doesn't last very long; nor do "Chekov's Run" or "Hospital Chase". These two cues are quite comic and farcical, brightening considerably the scenes they underscore. But they're almost over before they've started (of course, the scenes do demand it) and then we're back to "Bomp bomp bomp bomp".

Thus, we have a three-in-one score. The irritating action music, the disco, and the enjoyable themes. Too bad the first two don't live up to the third. The makers of STAR TREK IV could've done a lot worse in choosing a composer, I suppose, but they might have tried out Jerry Goldsmith again, or Basil Poledouris, Michael Kamen, or even (gasp) Fred Steiner himself. STEVEN J. LEHTI

Rating: 2



DARK SHADOWS, Vol. 2 / Robert Cobert

Media MS 00001 (USA)

The current nostalgia boom has affected TV soundtracks in a very large way: two bestselling volumes of *Television's Greatest Hits* have come our way, and *TWILIGHT ZONE*, *STAR TREK* and Herrmann's *TV westerns* have also gotten plenty of exposure. Little wonder, then, that the ever-growing cult following of TV's only supernatural soap opera, the long-gone *DARK SHADOWS*, has managed to release this follow-up to the 1969 album.

The music for *DARK SHADOWS* was written over a period of five years by Robert Cobert, who has gone on to score every single project of the show's producer Dan Curtis, including *THE WINDS OF WAR*. Over those years of the show's run, Cobert worked up a rack of character themes and suspense movements that worked exceedingly well, creating a milestone of atmosphere in television scoring. Working with painfully minuscule means, Cobert nevertheless infused the 1,500 episodes of the show with a pervasive feel.

His music, in fact, is so atmospheric that on album it becomes alienating. The nature of the show was such that Cobert had to write mostly tension music, and so the disc is hard to digest at one sitting. But taken in small doses, much of it is

quite rewarding. "I Ching Trance" is a stealthy, genuinely intimidating composition, eventually working up an aura of true dread, and through the most economical means. And the rare piece that is not devoted to building tension can be quite a surprise, as with the album's highlight, "Quentin's Theme", a delirious arrangement for violin, piano and electronics. The stark flutes of "Victoria Winters" also present another facet of the composer, as does "Josette's Room", with its lonely music-box tinkle.

Obviously this album is not to everyone's taste, but it is far ahead of Volume 1, which was less of a fan endeavor than this. For the historian of TV music, at least, it is a must. GUY H. TUCKER

Rating: 3

MIKLOS ROZSA: EPIC FILM SCORES

Cloud Nine CN 7013 (Great Britain)

What makes this reissue of particular interest is the splendid album presentation. The glossy fold-out sleeve contains over 30 finely reproduced color stills and extensive liner notes, making it one of the most opulently presented Rozsa albums ever issued.

The recording derives from the 1967 Capitol release (ST-2837), which was reissued on the Angel label (S-36063) in 1973. The previously anonymous orchestra is identified in Cloud Nine's remastered version as the Nuremberg Symphony. Although conducted by Rozsa, the actual interpretation and arrangement of these four suites (BEN-HUR, KING OF KINGS, EL CID and QUO VADIS?) as performed here has always suffered in comparison with the original soundtrack recordings. The later Decca Phase 4 recordings have also presented us with the most definitive versions so far of BEN-HUR and QUO VADIS?

WHERE THE RIVER RUNS BLACK

James Horner

Varèse STV 81290 (USA)

Reassessing

The first question which may come to mind after listening to this recent James Horner score is, "Why did he score the film with such an abundance of electronics?" Though a synthesizer at once seems out of place in this story of an Amazon boy's hunt of vengeance for the man who murdered his mother, so too would have been any type of conventional orchestra. What the film clearly needed was a score which could muster up all sorts of exotic sounds and moods and supply an almost ethereal, mystic atmosphere for the jungle. The approach is not unlike that which Maurice Jarre used to great effect in both THE YEAR OF LIVING DANGEROUSLY and WITNESS.

Musically Horner was put in a position where he had very few examples of similar films from which to be influenced and successfully took it upon himself to lay some ground work for the recently popular "Amazon jungle movie" genre.

The score revolves around 3 major ideas. The opening title cue sets a very dark and dangerous stage where two pan flutes play numerous variations of an impressionistic motif which is also colored by an occasional synthesized string effect and backed by a repetitive percussive beat. The pan flutes are also used on many other cuts and are

EL CID comes across best with a particularly spirited version of the glorious "El Cid March" and a fine performance of the "love Theme" (from the scene in the barn - a different and more authentic version than the soundtrack LP). Also noteworthy is the arrangement of the theme from KING OF KINGS and "Lygia and Marcus" from QUO VADIS? In contrast, the 4 selections from BEN-



HUR are the least interesting, suffering from lack-lustre performances. The good news is that the murky sound quality of the original recording has been improved, but the main reason for having this disc must be for the presentation which, if judged on that quality alone, would qualify it for a four star rating.

DOUG RAYNES

Rating: 3

thusly a major device used by Horner to help set the desired atmosphere. "Underwater Ballet" offers a beautiful rhythmic dance which is exceptionally well 'orchestrated' for synthesizers and also supplies the basis for most of the other lighter sections of the score. In some arrangements the dance theme is accompanied by a three note motif which sounds like a synthesized boy's voice. Unsettling electronic tones which are often accompanied by an unrelenting and ominous beat make up the third element of this score and are used to underline the many successful execution attempts by the boy against the killer he hunts.

With his music James Horner adds both a sense of mystery and of beauty to the film. These feelings are retained for the album with the exception of the inclusion of a cue titled "The City" which is devoid of any musical merit whatsoever and serves only to break up the continuity of the album and stand out as an out of place annoyance. At least this piece can be programmed out when the CD is issued. Otherwise, this score comes as a surprise from a composer who offers few. If you enjoyed either of the Jarre scores mentioned previously, then the musical atmospheres supplied by this LP should be much to your liking. If you feel uncomfortable with music composed outside the realms of a traditional orchestra, then you best pass this Horner score over and proceed to his very conventional score for AN AMERICAN TAIL.

JON BRENNER

Rating: 3

THE MISSION / Ennio Morricone

Virgin VL 2402 (Canada)

If we use the criteria of sheer numbers, then Ennio Morricone is the most prolific film composer of our time. Despite this status and his huge following, Morricone is not in the same league as composers as Alex North or Jerry Goldsmith, but is nonetheless a most capable craftsman.

Indeed, craftsmanship is what his score for *THE MISSION* is all about. Morricone is at his best when achieving interesting orchestral effects through varying if bizarre instrumental combinations. For *THE MISSION* Morricone has a full string orchestra, percussion, two choruses, solo voice, acoustical guitar, some brass, woodwinds and a pan flute working to achieve this end.

One of the most interesting cuts is the first one, "On Earth As It Is In Heaven", in which he starts with a baroque cantata, then adding African conga rhythm tracks before laying cries of an added chorus on top. This juxtaposition creates a startling sonic effect, which is repeated in different incarnations on other cuts. The other



major theme is a somber melodic idea that is based on four notes and is most beautifully arranged in "The Mission", an adagio for strings. However, this theme gets a little monotonous after the endless repetitions of it. Even so, "Miserere" offers a brief but haunting female solo interpretation with pan flute.

Actually, the pan flute, which seems to be in vogue in recent years as an instrument in film composition, is used to good effect in this score, for example in the suspense cut "Refusal".

Unfortunately, the album is plagued by an abundance of "film music" cues, which are of considerable utility in the film, but on album lack much musical interest. Cues with the beauty of "Falls" are rare on this LP; however, Morricone has composed some nice if simple music melodically, which makes for a pleasant if typical listening experience. There are 20 tracks on the album, but as usual with Morricone, they are rather short.

Morricone's score has been both critically acclaimed as well as a huge seller in record stores. It may be premature to say so, but an Oscar nomination seems likely for the veteran composer

if not a victory, seeing as he has never won. 1986 was not a banner year for film music, nor are the Oscars a measure of quality by any means, but after years of scoring films both good and bad, it would seem that a statuette for Morricone would not be the worst possible outcome.

KEVIN MULHALL

Rating: 3

THE GHOST AND MRS. MUIR

Bernard Herrmann

Varèse 704.340 (USA)

This score for the 1947 classic fantasy proves a startling experience for those who know Herrmann primarily through his dark Hitchcock and De Palma scores, or even the colorful Harryhausen fantasies.

THE GHOST AND MRS. MUIR falls more in the all too rare category of "Walking distance", "Walt Whitman Suite", and the romance of *SNOWS OF KILIMANJARO*, *OBSESSION* and *MAGNIFICENT AM-BERSONS*. It's a superb masterwork of fantasy, brimming with beauty and compassion, and simply contains some of the loveliest music I've ever heard. Emanating straight from the composer's heart, the score works directly upon ours.

Side 1 of the album strikes me in a way as the prelude to Side 2. All the themes are introduced: the ghost captain's bizarrely cheerful sea chanty, the music for the eternal sea, and, most touchingly, the subdued, lonely yearning of the young widow Lucy Muir. Not to mention music of a distinctive, eerie, other-worldly mood. This score definitely creates a unique and memorable world for itself to exist in.

We follow the widow and the ghost as they meet each other, become intimate, and even write a book together (she dictates his memoirs). The music here is soft, muted, and serene. Even the chanty transforms itself into a lovely piece of placid strength. It's an interesting contrast to the painfully beautiful -- and more earth-bound -- themes to be found on Side 2, where (to the captain's dismay) Lucy falls in love with a living, very dashing young man.

Side 2 commences with "London", an uncharacteristically vivacious cue that announces we're going to see a new world apart from that of the seaside cottage where Lucy Muir lives with her ghost. This band also introduces the unforgettable Love Theme for Lucy and her suitor. "The Spring Sea" reveals a welling up of rare and special feelings, beautifully expressed. Here we feel Lucy's romance, hope and excitement as though they were our very own. There's a very sad, mournful piece called "Farewell", combining the various themes of the widow, the cottage, the sea and the ghost. The captain decides to bid farewell to Lucy while she sleeps, and she has now apparently chosen a real-life lover.

Regrettably, we are to hear the Love Theme only one more time, in a sunny new variant, during "The Home", as Lucy goes to visit her suitor at his house, only to discover that he has not only a wife, but children too, and has played her false. Now we know that the Love Theme really did not encompass the suitor at all in its portraiture; rather, it is a telling description of Lucy and her own emotions. The cue "Sorrow"

TRADE MARKET

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(in which we witness Lucy fleeing in horror from the ex-suitor's home) would be more aptly titled "Despair", its effect on the listener is so pronounced. Never have I heard the emotion of despair so soaringly, searingly, romantically expressed. It's truly stunning.

Lucy spends the rest of her days as a widow, and the score hereafter reflects her life of solitude by the sea. Until she dies, and her ghostly lover comes to claim her.

Elmer Bernstein conducts with the same compassion and uncompromising romanticism that went into Herrmann's writing. Fred Steiner provides the excellent informative liner notes. STEVEN J. LEHTI

Rating: 5

THE BLUE MAX / Jerry Goldsmith

Varèse VCD 47238 (USA)

By now *THE BLUE MAX* can legitimately be called a classic score; yet few writers have ever commented on how much of Jerry Goldsmith's recorded music was not used in the final cut of the film. According to orchestrator Arthur Morton, *MAX* director John Guillermi simply fell in love with the main theme, and repeated it incessantly thereafter. Indeed, though enough of Goldsmith's score remains in the film to explain its popularity, it is rearrangements of the main theme that are heard most often throughout. This most recent issue of the score, however, makes *THE BLUE MAX* seems as ill-treated as *ALIEN*.

Goldsmith wrote 50 minutes of music for the film, and until Len Engel and assistant discovered the long-lost master tapes to the score, eleven-odd minutes had never before been heard on an album: "The New Arrival", a wary, plodding arrangement of the main theme; "A Toast to Bruno", the familiar wistful Germanic strings against harp backing; Part I of the glorious "Attack" piece; "A Lonely Hero", recalling the tension of "A New Arrival"; the resounding defiance of "Finale (Part I)", heard in the film to grand effect; "Stachel in Berlin", a typically manipulative Goldsmith piece featuring militaristic percussion mounting into a threatening strings-winds mood; and "Stachel's Last Flight", also ingeniously mounted, playing on the audience's knowledge that that plane Stachel innocently plans to board is doomed to crash, yet also expressing in its fierce horn version of the flying theme the character's intense determination.

The other 13 cuts are the same as they were on the *Citadel* issue, but due to the labors of Len Engel and the added luxury of CD sound, they sound better than ever before (but for a few scrapings in "The New Arrival", probably due to flaws in the original tapes. They also bear Goldsmith's original cue titles. As on the *Mainstream* album, parts I and II of "Retreat" are run together.

As for the fact it is a CD release at all... I questioned Varèse's decision not to put this score out on vinyl because I didn't have a CD player at the time. Now that I have heard the digitally-remastered pains Len Engel has taken to restore *THE BLUE MAX*, I understand much better. It is true that filmusic CDs are all too rare at the moment, but as long as scores like this are there to be heard in such magnificent sound, the investment is well worth it.

GUY M. TUCKER

Rating: 5

NEW RECORDINGS

New Soundtracks released in November,
December 1986, January 1987

UNITED KINGDOM

Compiled by John Wright

	Paradise Postponed	Webb	Columbia SCX 6706
	Howard the Duck	Barry, vocals	MCA MCF 3342
R	Krull (6 tracks)	Horner	Silva Screen Film 005
	Big Trouble in Little China	Carpenter	Silva Screen Film 008
CD	Crocodile Dundee (more music than US LP)	Best	Silva Screen Film 009
	Crocodile Dundee (contains more music than Va rése LP)	Best	Silva Screen Film CD009
	Lost Empires (TV)	vocals, Hilton	That's Ent. TER 1119
CD	Lost Empires (TV)	vocals, Hilton	That's ent. CDTER 1119
CD	Monsignor Quixote (TV)	Abrial	Red Bus CDRBLP 1010
	Star Trek: The Cage / Where No Man Has Gone Before (TV) (picture disc)	Courage	RPT NCPX 706
	The Golden Child	vocals, Colombier (4 tracks), Barry (1)	Capitol EST 2030
	Original Hits of the 60s: The Saint, The Baron, Danger Man, Dept. S, Route 66...	various	Filmtrax Moment 105
CD	Betty Blue (37°2 le Matin)	Yared	Virgin CDV 2396
CD	The Mission	Morricone	Virgin CDV 2402
CD	Film Music: Mrs. Soffel, The Times of Harvey Milk, Never Cry Wolf	Isham	Windham Hill CDW 1041
45	Dr. Who (TV)	Grainer, Glynn	BBC RESL 193
	The Prisoner (TV)	Elms, Gray, Josephs	Bam-Caruso KIRI 066

ITALY

Compiled by Andrea Busi

	Salomé	Macchi	CAM LCM 33460
	Notte d'Estate con Profilo Greco Occhi a Mandorla e Odore di Basilico	Dangio, Greco	Cinevox MDF 33/175
pr	Quien Sabe? (5 extra tracks of music)	Bacalov	Intermezzo IMGM 011
pr	Ca ratigne in Fiamme	Nascimbene	Intermezzo IM 010
pr	Cosa evete fatto a Solange?	Morricone	RCA SP 8062
	Aliens scontro Finale (Aliens)	Horner	CGD INT 20550
	Poltergeist II: l'Altra Dimensione	Goldsmith	CGD 20548
	Momo	Banduardi	Polygram 831 296 1
	Il Ra gazzo del Poony Express	Smaila	Cinevox MDF 33/171
	Soundtracks: Quicksilver, Lorca and the Outlaws	T. Banks	Virgin CAS 1173
	La Ra gaza dei Lillà	Perrini	RCA BL 7164
	Francesca è Mia	T. De Piscopo	EMI 64 / 2406531
	Molly'o	G. & M. De Angelis	Kangaroo KT ZL 71183
	Le Colonne Sonore Originali di Riz Ortolani per pupi avati (Regalo di Natale, Festa di Laurea, Aiutami a Sognare, Una Gita Scolastica, Noi Tre, Zder, Impiegati)	Ortolani	Triple Time ZL 71163
	Il Ca so Moro	Donaggio	Cinevox MDF 33/174
R	Goldfinger	Barry	EMI 64 / 26 10 771
MX	Storia d'Amore	Marini	CAM LCME 10459
45	Superfantagenio	Deodato, Bixio, Frizzi, Tempera	Cinevox MDF 145

45 The Color Purple
45 State Buoni se potete

Q. Jones
Branduardi

WEA 92 8754 7
Polydor 885 388 7

SPAIN

Compiled by Joan Padrol

pr	Peggy Sue Got Married	Barry	Vinilo VS 1030
pr	Link	Goldsmith	Vinilo VS 1029
pr	Where the River Runs Black	Hornet	Vinilo VSD 1028
pr	Imitation of Life (reissue)	Skinner	Decca DL 8879
pr	The Sound and the Fury (reissue)	North	Decca DL 8885
	Brideshead Revisited	Burgon	RCA Chrysalis CDL 1367
	La Rubia del Bar	Gato Pérez	Picap 100010
pr	Villa Rides! (reissue)	Jarre	DOT 254140 1
pr	Big Trouble in Little China	Caprenter	DRO 4D 220
pr	Lion in Winter (reissue)	Barry	Columbia LSP 15854
pr	The Chase (reissue)	Barry	Columbia LSP 15855

AMERICA

Compiled by David P. James

An American Tail	Hornet	MCA 39096
Anastasia (TV)	Rosenthal	S. Cross SCRS 1015
Brighton Beach Memoirs	M. Small, pop music	MCA 6193
Children of a lesser God	Convertino	GNP Crescendo GNPS 8007
Crimes of the Heart	Delerue	Va rète STV 81298
Deadly Friend	C. Bernstein	Va rète STV 81291
52 Pick-Up	Chang	Va rète STV 81300



From Beyond

45	The Golden Child (1 song + 1 instrumental by Barry; 5 instrumentals by Colombier; rest rock vocals)	Band	Restless SJ 73240
nst	The Golden Child (1 track not on the LP)	Barry	Capitol SJ 12544
	Gulliver (with narration)	P. Williams	Capitol B5654
	Henry V (suite) (new digital recording by Previn/RPO)	Walton	Soundwings SW 2101
	Hoosiers	Goldsmith	Musi. Herit. Soc. MHS7476L
	Islands in the Stream (1986 digital recording)	Goldsmith	Polydor 831 475 1 Y 1
	John Wayne vol. II: The Shootist (4), Big Jake (2), Cahill -U.S. Marshal (5)	Bernstein	Intrada RVF 6003
	Let's Get Harry	Fiedel	Va rète 704 350
	A Man and a Woman: 20 Years Later	Lai	Va rète STV 81301
	The Mission	Morricone	Finnadar 90562 1
	The Mosquito Coast	Jarre	Virgin 90567 1
	Native Son	Mtume	Fantasy FSP 21005
	Movie Greats (MCA sampler): J. Williams (E.T., Jaws, The River; H. Faltermeyer (Fletch, Beverly Hills Cop); J. Barry (Somewhere in Time, Out of Africa); A. Silvestri (Back to the Future); Joplin (The Sting); Lloyd Webber (Jesus Christ Superstar)		MCA 6198
	Sky Bandits	Kabiljo	MCA 6183
	Dark Shadows, Vol. II (TV)	Cobert	Va rète STV 81297
			Media MS 00001

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ISSUES *** BACK-ISSUES *** BACK-ISSUES *** BACK

Our stock of available back issues is rapidly dwindling - get the magazines that interest you, before they become collector's items at steep prices! These are the major features in each issue:

- SCN/No.21 Interview: Francesco Angelo Lavagnino, Filmo/Discography: George Delerue (Part 1)
- SCN/No.22 Interview: George Delerue, Filmo/Discography: George Delerue (Part 2)
- SCN/No.23 Interview: Jerry Fielding, Filmo/Discographies: George Delerue (Part 3), Maurice Jarre (Part 1)
- SCN/No.24 Interview: Maurice Jarre (Part 2)
- SCN/No.25 Interview: Jerry Goldsmith, Filmo/Discography: Francesco de Masi, Article: "The Overlooked Bernard Herrmann"
- SCN/No.26 Interview: Les Baxter, Filmo/Discography: Elmer Bernstein (Part 1)
- SCN/No.27 Interview: John Addison, Filmo/Discography: Elmer Bernstein (Part 2)

- SCQ/No. 1 Interview: John Williams, Filmo/Discographies: Vladimir Cosma, Roy Budd, Photo reportage: Ennio Morricone
- SCQ/No. 2 Interview: George Delerue, Filmo/Discography: Jerry Goldsmith (Part 1)
- SCQ/No. 3 Interview: Miklos Rozsa (Part 1), Filmo/Discography: Jerry Goldsmith (Part 2)
- SCQ/No. 4 Interview: Miklos Rozsa (Part 2), Filmo/Discographies: Carl Davis, Alex North (Part 1)

- SCQ/No. 5 Interview: Carl Davis, Filmo/Discographies: Alex North (Part 2), Bruno Nicolai (Part 1)
- SCQ/No. 6 Photo-Reportage: Ennio Morricone at Fabriano Interview: Elmer Bernstein (Part 1), Filmo/Discographies: Bruno Nicolai (Part 2) Lalo Schifrin (Part 1)

- SCQ/No. 7 Interview: Elmer Bernstein (Part 2), Filmo/Discography: Lalo Schifrin (Part 2)
- Photo-Reportage: Lalo Schifrin scoring "Osterman Weekend"

- SCQ/No. 8 Article: Jerry Goldsmith - Entering Herrmann's Zone, Photo-Reportage: James Horner, Filmo/Discographies: Nicolai Piovani, John Barry (Part 1)

- SCQ/No. 9 Film Music Seminar, Pipes of Pan (The "Under fire"-Score), Filmo/Discography: John Barry (Part 2)
- SCQ/No.10 Interview: Pino Donaggio, Filmo/Discography: John Barry (Part 3)
- SCQ/No.11 Interview: Roy Budd, Filmo/Discography: Armando Trovajoli (Part 1)
- SCQ/No.12 Interview: Maurice Jarre, Filmo/Discographies: Armando Trovajoli (Part 2), Stelvio Cipriani (Part 1)

- SCQ/No.13 Interview: Alex North, Filmo/Discographies: Stelvio Cipriani (Part 2), John Scott, Photo-Reportage: Maurice Jarre scoring "Passage to India"
- SCQ/No.14 Interview: Philipe Sarde (Part 1), Filmo/Discography: John Williams (Part 1)
- SCQ/No.15 Interview: Philipe Sarde (Part 2), Filmo/Discographies: John Williams (Part 2), Luis E. Bacalov (Part 1), Elmer Bernstein scoring "Marie Ward"
- SCQ/No.16 Interview: Jerry Goldsmith Explored, Filmo/Discography: Luis E. Bacalov (Part 2)
- Photo-Reportage: Ennio Morricone, Piero Piccioni, Luis E. Bacalov
- SCQ/No.17 Interview: Elmer Bernstein, Filmo/Discography: Lee Holdridge
- SCQ/No.18 Interview: John Scott, Filmo/Discography: Bernard Herrmann (Part 1), Photo-Reportage: Pino Donaggio
- SCQ/No.19 Interview: Nicolai Piovani, Filmo/Discography: Bernard Herrmann (Part 2), Photo-Reportage: John Barry
- SCQ/No.20 Interview: Mario Nascimbene, Filmo/Discography: Bill Conti, Maurice Jarre in concert

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	Sounds from <u>True Stories</u> (instrumental score)	Byrne	Sire 25515 1
	Star Trek IV: The Voyage Home	Rosenman	MCA 6195
	Star Trek vol. II (TV): Mirror Mirror; By Any Other Name (F. Steiner); Trouble with Tribbles (J. Fielding); The Empath (G. Duning)		
	Tai-Pan	Jarre	Varèse 704 300 Varèse STV 81293
CD	Best of Twilight Zone Vol. II (Back There, Goldsmith; And when the Sky was Opened, Rosenman; Passerby, Fred Steiner; The Lonely, Herrmann; Two, Van Cleave; 2 title themes, Herrmann)		
CD	Big Trouble in Little China	Carpenter	Varèse VCD 47247
CD	Dr. Zhivago	Jarre	Enigma CDE 73227
CD	Final Conflict	Goldsmith	MCA MCAD 37264
CD	Final Frontier (Triple Album) (2 CDs)		Varèse VCD 47242
	Roy Budd/LSO: Star Trek Suite (TV, movies 1-3); Mars (Holst); Galaxy (Budd); Star Wars/Empire Strikes Back/Jedi Suite -(John Williams; E. T. (12-minute suite); Sinbad and the Eye of the Tiger (Budd, 8 min suite); When You Wish upon a Star, Alien (Goldsmith), Planet of Dreams (Budd); Final Conflict (Goldsmith), Dr. Who (Grainer); Raiders of the Lost Ark/Indiana Jones(Williams); Wild Geese (Budd); Supergirl (Goldsmith, 8 min suite); Mark of Zorro (Newman); Superman (Williams, 12 minute suite)		Mobile Fidelity MFCD 2 831
CD	The Graduate	Grusin, songs	CBS CK 3180
CD	Johnny Mathis and Henry Mancini: The Hollywood Musicals (nst)		CBS CK 40372
CD	The Mission	Morricone	Virgin 90567 2
CD	Movie Greats (MCA sampler - see above for details)		MCA MCAD 6183
CD	Star Trek I: Is There in Truth no Beauty? (Duning) &Paradise Syndrome (Fried)		
CD	A Town Like Alice (available on CD only)	Rowland	Southern Cross LXCD 703
CD	Peter the Great (TV) (contains more music than LP)	Rosenthal	Southern Cross SC CD 1013
CD	Pirates (contains more music than LP)	Sarde	Southern Cross SC CD 1011
CD	Poltergeist II	Goldsmith	Varèse VCD 47265
CD	Seventh Samurai / Ra shomon	Hayasaka	Intrada RVF 6002D
CD	Shape of the Land	Aaberg	Varèse VCD 47271
CD	16 Days of Glory	Holdridge	Windham Hill WD 1055
CD	Television's Greatest Hits (65 original themes from the 1950s and 1960s -- 72 minutes long on 1 CD)		Telarc DG 419386 2
CD	2001 - A Space Odyssey	Strauss, Ligeti...	Tee Vee Toons TVT 1100 CD
CD	Concerto for String Orchestra (nst)	Rota	MCA MCAD 39049
	(album of strings works performed by I Musici)		Philips 416356 2
CD	Cello Concerto / Piano Concerto (nst)	Rozsa	Pantheon D 01724
CD	Glenn Miller in Hollywood: Original 1941-1942 recordings by Miller and his orchestra for 2 film scores: Sun Valley Serenade & Orchestra Wives		Mercury 826635 2

JAPAN

Compiled by Shoichi Uehara

	El Amor Brujo (film score on 1 side)	de Falla	Odeon EOS 91177
CD	El Amor Brujo	de Falla	Odeon CP 32 5165
	King Kong Lives (much more attractive cover than US issue)	J. Scott	Victor VIP 28150
CD	King Kong Lives	J. Scott	Victor VDP 1175
	The Fly	Shore	Victor VIP 28151
CD	The Fly	Shore	Victor VDP 1176
	Poltergeist II (slightly different cover from US album)	Goldsmith	Victor VIP 28144
CD	Poltergeist II	Goldsmith	Victor VDP 1166
	Peggy Sue got Married	Barry (1 side), songs	Victor VIP 28147
	TV's Greatest Hits vol. II (2 LP's)	various	CBS Sony 42AP 3246/7
CD	TV's Greatest Hits Vol. II (2 CD's)	various	CBS Sony 52DP 537/8
CD	Antarctica	Vangelis	Polydor P33P 20068
CD	The Sting	Hamlisch	MCA 32XD 516
	Howard the Duck	Barry(1 side), vocals	MCA P 13383
	Tokyo Blackout	Maurice Jarre	Tokuma 28BLC 3021
CD	Tokyo Blackout	Maurice Jarre	Tokuma 32BTC 152
	MacArthur's Children - 10 Years Later	Miyagawa	Canyon C24A 0545
45	The Night Train	T. Tsushima	Soundworld 7DR 0022
	Mighty Jack / 10-4-10-10 (1960s Japanese science fiction features) (TV)	Tomita / Watanabe	Star Child K23G 7255
	Ostinato	Ifukube	StarChild K28G 7318
CD	Ostinato (contains 7 tracks not on the LP)	Ifukube	Star Child K32X 7037
	(newly recorded science-fiction scores - themes from Godzilla, the Mysterians, Latitude Zero, Warning from Space, King Kong Escapes, Rodan, Destroy all Monsters, Godzilla vs. Mothra)		

FRANCE

Compiled by Jean-Pierre Pecqueriaux

45	Väter und Söhne (TV)	Raben	RCA Milan AG ACH013
	Biggles (1 side songs, 1 side score)	Syrewicz	MCA 254 119 1
	Terminus	Ridgway, Cunningham	Carrère 66 416
45	Terminus	Ridgway	Carrère 14 162
	Cap sur les Etoiles (SpaceCamp)	Williams	RCA Ariola BL 85856
45	Demain l'Amour (TV)	Viger	Carrère 14 083
	Kamikaze	Serra	CFD Moleskin 18102
45	Kamikaze	Serra	CFS Moleskin 187102
	Le Passage	Lalanne	Pathé Marconi 2406791
45	Le Passage	Lalanne	Pathé Marconi 2015667
	Astérix chez les Bretons	Cosma	Carrère 66 402
45	A.I.D.S. Trop Jeune pour Mourir	Laf, Romanelli	WEA Ed. 23 - 741209
45	La Femme de Ma Vie	Musumarra	Carrère 14 092
	Truffaut-Delerue: Vivement Dimanche (2), La Femme d'à Côté (3), L'Amour en Fuite (2), La Nuit Américaine (1)		Le Dernier Métro (1), RCA Milan A 220
	Maurice Jaubert: Zéro de Conduite, 14 Juillet, Quai des Brumes, L'Île de Pâques, L'Atalante		RCA Milan A 274
	Série Noire (TV): Le Cimetière des Durs (6), Noces de Soufre (4), Le Tueur du Dimanche (4)	Crelier	RCA Milan MIL CH 031
	Les Fugitifs	Cosma	Carrère 66 406
	Le Nom de la Rose	Horner	Virgin 70484
	Charlotte for ever	Gainsbourg	Philips 8306401
	Cinémanie	var.	RCA Milan A 289
	The Color Purple (2 LPs)	Q. Jones, others	Qwest 925389 1
	Désordre	Yared	Virgin Forum 70470
	The Quiet Earth	John Charles	RCA Milan AG MIL CH028
	Manon des Sources	Petit	RCA Milan A 241
	Descente aux Enfers	Delerue	Carrère 66 390
	Les plus Belles Musiques d'Ennio Morricone, vol. 4: Moïse, Il Etait une Fois l'Amérique (2), Via Mala, Le Pré, Ogro, Marco Polo, L'Héritage, Les Voleurs de la Nuit, La Venexiana		WEA Gen. Music 242 049 1
	Les plus belles Musiques d'Ennio Morricone, vol. 5: Escalation, Libera Amore Mio (2), Il Pentito, Le Ruffian, Le Casse, Cage aux Folles III, Questa specie d'Amore, Le Tour du Monde des Amoureux de Peynet, La Monaca di Monza, Il Diavolo nel Cervello		WEA Gen. Music 242052 1

**WEST-GERMANY**

Compiled by Gerd Haven

pr	Peggy Sue hat geheiratet	Barry, songs	Colosseum CST 8022
	Vamp	Elias	Colosseum CST 8025
	Die Fliege (The Fly)	Shore	Colosseum CST 8021
	Blue Velvet	Badalamenti, songs	Colosseum CST 8023
CD	Das Schlangenei (The Serpent's Egg)	Wilhelm	Tarantula FIC SP 8001
	Die Fliege (The Fly)	Shore	Colosseum 34 47272
	Der Schimmelreiter / Peter Voss, der Millionendieb	Majewski	Colosseum CST 8026



A short conversation with Anton Garcia Abril

CLAUDIO FUIANO: How did you end up scoring films?

ANTON GARCIA ABRIL: It was due to a chance encounter. I was a music student at the time, in 1956. They were shooting the first CinemaScope picture filmed in Spain in my home town. I was a close friend of the screenwriter, and he said to the film's producer that he wanted me to score the film. Naturally the director was very sceptical at first, he had never heard of this student who was studying at the Academy of Music. I was then only twenty-three!

CF: Where did you study, and whom were your music teachers?

AGA: I enrolled in three music classes. In fact I studied film composition in Italy, at the city of Siena, under Francesco Lavagnino -- a great composer!

CF: How do you feel about the process of scoring a film?

AGA: When someone asked Picasso what painting was like, he replied: for 50% it is inspiration, and the other 50% is perspiration, or effort if you like.

For me, on the one hand there is the "inspiration", and on the other hand, the second phase of things, there is a succession of details -- orchestration, the performance of the orchestra,

and the recording session in the studio, which is the most critical phase of all.

CF: From 1956 through 1986 you have scored numerous films, and many television programmes. Among all those, which has become your favorite score?

AGA: Without a doubt my favorite experience was for LOS SANTOS INNOCENTES, which was released in 1984. We needed the player of a very ancient musical instrument, and he was living in the country, at the top of a mountain. He was the perfect musician to play some solo themes with this ancient instrument.

He was, however, very attached to his land and to his animals, and he refused to come down from his mountain and come to a chaotic, noisy city to attend the recording session! So we went and recorded the music in the biggest recording studio in the world: this guy's private mountain, surrounded by meadows and valleys!

CF: You have scored some westerns...

AGA: When I scored TIERRA BRUTAL in 1961, the "spaghetti western" syndrome hadn't happened yet. The sound in those days was very symphonic, patterned after the Hollywood movies from the fifties and the early sixties, like Elmer Bernstein's style. It was very different from the music I wrote for the spaghetti western TEXAS, ADDIO, where the style was close to Ennio Morricone's, Fidenco's Ferrio's, Bacalov's... The music was released on a single by Parade (PRC 5006), with a vocal by Don Powell.

CF: What's the film music situation like in Spain?

AGA: At the moment a huge number of films is

being produced in my country. Yet very few soundtrack albums are being released from these movies. Generally speaking these films have good scores, but I believe the talent for scoring films is slowly disappearing in Spain.

CF: Mario Camus and Anton Garcia Abril, a lasting artistic relationship...

AGA: Our working relationship began twenty years ago, and continues to this day, with hardly a long break. It is like an exchange of views, both from a professional point of view and a human point of view.

CF: Do you have any favorite composers?

AGA: I like very much the music of Francesco Lavagnino, a great film composer. Ennio Morricone is a very clever musician, a close friend of mine. And, of course, Mario Nascimbene, Miklos Rozsa, Jerry Goldsmith and many more... I almost forgot to add Henry Mancini, the "maestro of the melody", with SUNFLOWER perhaps his masterpiece.

CF: What was it like to score your latest film, ROMANZA FINAL?

AGA: For me it was a difficult film to score, perhaps the most difficult one of my entire career. The movie is about an opera singer, and the music of composers like Verdi and Wagner plays an important part. My problem was to meld these important operatic pieces together, and to see to it that my own music survives alongside these excerpts of classical music.

Sevilla's first



"Live" Concert (11/15/1986)
Anton Garcia Abril conducting
the "Turina Orchestra"

Film Music Convention



Sijbold Tonkens and
the Italian
composer
Mario Nascimbene



Georges Delerue
conducted works
by the late French
composer Maurice
Jaubert (left)



Sevilla's first Film Music Convention

(November 11-14, 1986) went off without a hitch.

Among its 80-odd guests of honor were film composers Anton Garcia Abril, Georges Delerue, Pierre Jansen, Mario Nascimbene, José Nieto, Nicola Piovani; film music critics Henri Colpi (France), Ermanno Comuzio (Italy) and Joan Padrol (Spain); record producers Sergio Bassetti (*Intermezzo*), Emmanuel Chamboredon (Milan), Enrico De Melia (*General Music/Italy*), Gregorio Jimenez (*Vinilo*) and Armin Luther (*Colosseum*).

SOUNDTRACK! contributor Claudio Fuiano took nearly 140 photos, a selection of which appears on these pages. Brief interviews with some record producers will be published in a future issue.

Among the main events were two film music concerts by the Madrid Symphony; Georges Delerue conducted works by the late Maurice Jaubert, and Anton Garcia Abril conducted both his own scores (*EL PERRO*, *GARY COOPER QUE ESTAS EN LOS CIELOS*, *FORTUNATA Y JACINTA*, *ROMANZA FINAL*, *THE MONSIGNOR QUIXOTE*, etc) and some by Joaquin Turina (*EL ABANDERADO*, *LUIS CANDELAS*, *UNA NOCHE EN BLANCO...*).

Organizer Carlos Colon intends to expand the Film Music Convention into a genuine but somewhat specialized film festival, with a Well-Known American Composer attending this year.

Fighting is already going on among SOUNDTRACK! contributors as to whom should attend the Convention next November...



Anton Garcia Abril and Mario Nascimbene



Carlos Colon and composer Mario Nascimbene



Emmanuel Chamboredon (Milan Records)
and composer Pierre Jansen



Film Music critics Ermanno Comuzio (Italy)
and Henry Colpi (France)



Joan Padrol and Emmanuel Chamboredon



Nicola Piovani
and
Mario Nascimbene

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CARTAGINE IN FIAMME ["Carthage in flames"] (Mario Nascimbene)	IM 010
QUIEN SABE? ["A bullet for the General"] (Luis E. Bacalov)	IMGM 011
(this re-issue has different cover and 5 tracks more than previous record)	
COSA AVETE FATTO A SOLANGE? ["Terror in the woods"] (E. Morricone)	SP 8062
CI RISIAMO VERO PROVIDENZA? (E. Morricone - B. Nicolai)	SP 8063
GLI SCHIAVI PIU' FORTI DEL MONDO ["7 slaves against Rome"] (F. De Masi)	PHCAM 09
IL LADRO DI BAGDAD ["Thief of Bagdad"] (Carlo Rustichelli)	PHCAM 10
THE BOUNTY KILLER ["The ugly ones"] (Stelvio Cipriani)	PHCAM 11

.....

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